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all, namely, *victuals*, is not used. It is curious to note the "Americanism" *I guess* with its eight occurrences, and the imputed "Americanism" *the same* (in the sense of "it"), with perhaps a score. *Oftentimes*, another word now entitled to the name of "Americanism," for the *New English Dictionary* designates it as "now only *arch.* and *literary*," whereas in this country it seems to be becoming more and more current, is found 31 times, more frequently than *ofttimes*, its more legitimate predecessor. These examples must suffice. The vocabulary of Wordsworth, who used words with scrupulous precision and with unflinching regard for the best literary tradition, is deserving of close study.

The work is handsomely printed, and the page is pleasing to the eye. It cannot fail to be a delight, as well as a useful instrument, to the possessor.

One word in conclusion. The actual sales of a volume of this kind necessarily come short of repaying the cost of manufacture. No publishing house can issue such a work unless protected by a subsidy. In the present instance the necessary amount was provided partly by The Concordance Society, partly by the editor and by members of his family. Few means of furthering literary study could be named that would be more serviceable than the preparation and publication of concordances to great poets for whom none at present exist; for instance, Browning. Here exists an opportunity for men of wealth who love the cause of letters—the endowing of future concordances to the great English poets.

W. STRUNK, JR.

Cornell University.

An Italian Reader, with notes and vocabulary, by A. MARINONI. Second edition, revised. New York: W. R. Jenkins Co., 1911.

An Elementary Grammar of the Italian Language, by A. MARINONI. New York: W. R. Jenkins Co., 1911.

The dearth of Italian text-books edited in this country has put American teachers of

Italian at a great disadvantage. The works available are very few in number, and their character, in general, is not such as to stimulate or even hold the interest of the student in whose hands they are placed. Professor Marinoni's excellent *Italian Reader* is therefore particularly welcome: its use can hardly fail to increase the value and the attractiveness of an elementary Italian course.

The book contains five stories and two sketches by modern writers, a passage from Ferrero's *Grandezza e decadenza di Roma*, and Carducci's oration at the unveiling of the monument to Virgil at Pietole. All the selections—except perhaps the *novelle* by Deledda and Panzacchi—are interesting and valuable in themselves and offer good material for linguistic study. The first story, Fogazzaro's *Idilli spezzati*, is admirably adapted for use with pupils who are just beginning the study of Italian: its language is very simple, and the pervading quiet humor and fine characterization hold interest even when the reading is very slow. The selections increase rapidly in difficulty. The style of Carducci, as Professor Marinoni says, is really "accessible only to the elect," and few students of Italian will be qualified to read his oration—or indeed the three preceding selections—with profit, until their first year of study is nearly over. I list in a footnote a few misprints which occur in the text.¹ These and other minor defects are specified here simply in the hope that those who are using the *Reader* will utilize these notes to correct their own and their students' copies, thus allowing the book to have its due effectiveness.

¹ Pages 20 and 21: for *Gaudria* (an error retained from the Italian edition) read *Gandria*; p. 28 line 13, period instead of comma after *Harriet*; 29.10: for *sua* read *sue*; 55.14: for *investi*, *investi*; 59.19: for *puntanto*, *puntando*; 73.28: for *cosi*, *cost*; 82.19: for *dela*, *della*; 87.12: for *uno*, *una*; 91.23: for *tarda*, *tavola*; 98.21: for *ella*, *alla*; 110.20: for *raccolti*, *raccolte*; 112.12: for *seterzi*, *sesterzi*; 114.29: for *alle*, *alla*; 120.26: for *quadriugghi*, *quadrugghi*; 122.14: for *ronzio*, *ronzio*; 123.25 and 124.11 and 125.16: for *si*, *si*. There is no good authority for printing a hyphen at the end of a line after an elided word, as *un'* (4 *ult.* and 40.29), *quel'* (44.27) and *n'* (87.14).

The notes in the *Reader* are very few. It may be suggested that in the phrase "un gesto da capitano Fracassa" (p. 49) the reference is rather to the stock figure of the *Commedia dell'Arte* than to the hero of Gautier's romance. The "Curia di Pompeo" (p. 115) was not "a Senate-house built by Pompey," but the main hall in the Theatre of Pompey in the Campus Martius.

The vocabulary has been entirely recast for the second edition of the *Reader*. It now includes, as it should, those words which are nearly the same in form in Italian and English. All irregular verb forms are now separately entered. The position of the stress is now indicated, in every case, by an acute accent. Two of the misprints in the text have led to false entries in the vocabulary: *tarda*, a misprint for *tavola*, and *si* in the sense of "so," a misprint for *sì*, are registered as real words. A few words have been omitted.² Two or three Italian forms are misspelled,³ and the accent indicating the position of the stress is wrongly located in a few cases.⁴ The quality of the translations in the vocabulary is uneven. The treatment of the textual occurrences is often precise and excellent, but in very many cases only the most general meaning is given. Some amusing misprints have resulted from the printer's substitution of English words differing by a letter or two from those submitted in the copy,⁵ and several other minor errors

occur.⁶ The words "Toppa, che non era tanto per saltare addosso al padrone, a Fiore e al muso della cavalla" (p. 82) mean not that the dog "was not large enough to" jump upon them, as indicated in the vocabulary under *tanto*, but that he kept rushing from one to the other, not able to devote to either the master, the man, or the mare what he regarded as the amount of attention due to each.

Professor Marinoni's recently published *Italian Grammar*, though a good book in many respects, seems to me much less serviceable than the *Reader*. It is intended to be "a happy medium between the short and long treatises now on the market." As a matter of fact, it hardly differs from the "short treatises" in extent of subject matter except by the presence of several unusual and valuable statements in the chapters which deal with word order, moods and tenses, and the use of the minor parts of speech. These chapters, XXXI-XXXIX, seem to me by far the best portion of the work.

The book is divided into a series of lessons, each lesson containing grammatical statements, a vocabulary, model sentences in Italian, and an exercise in composition. The grammatical material, however, is disposed, for the most part, in the order proper to a reference grammar: the noun is first treated in full, then the adjective, then the pronoun, then the verb, and so on. This arrangement is decidedly unfortunate. No verb is set before the student—not even *essere* or *avere*—until he has com-

² *Bránoo*, flock; *brève*, brief; *brézza*, breeze; *brícco*, coffee-pot; *briccóne*, m., rogue; *briciola*, crumb, bit; *caprióla*, caper, hand-spring; *cioláme*, m., cyclamen; *nómina*, appointment; *oréocchio*, ear. Under *cuore* the phrase *mi si strinse il cuore* should be treated: cf. the reference under *strinse*. Under *dare*, the dash in *darsela a* —, should be replaced by the word *gambe*.

³ For *azzureggiare* read *azzurreggiare*; for *contradditore*, *contradittore*; for *mobigliare*, *mobiliare*. Under *genere*, for *cattovo* read *cattivo*.

⁴ For *cafarnáo* read *cafárnao*; for *esattáménte*, *esattáménte*; for *gorgóglio*, *gorgoglio*; for *incúbo*, *incubo*; for *quadríughí*, *quadrughí*; for *Sístfo*, *Sísifo*. Under *addosso*, for *tógliersi* read *tóglersi*.

⁵ *Baldamente*: for *baldly* read *boldly*; *contatto*: for *contract*, *contact*; *disgraziatissimo*: for *importunate*, *unfortunate*; *egli*: for *be*, *he*; *girarrosto*: for *match*, *watch*; *grugnire*: for *grant*, *grunt*; *linea*:

for *live*, *line*; *novella*: for *sale*, *tale*; *orso*: for *hear*, *bear*; *propretore*: for *proprietor*, *propretor*; *ridestarsi*: for *make*, *wake*; *rinsaccarsi*: for *shrink*, *shrug*; *selvaggio*: for *mild*, *wild*.

⁶ *Amichevolmente*: for *friendly* read *in a friendly way*; *cassetto*: for *drawer*, *money box* (cf. 71.26); *climaterico*: for *climatic*, *climacteric*; *comodino*: for *chiffonier*, *stand* (74.5); *condiscendenza*: for *condescendence*, *condescension*; *crepaccio*: for *ravine*, *crack* (76.16); *grulleria*: for *joke*, *crazy idea* (85.15); *logica*: for *logics*, *logic*; *lussureggiare*: for *exuberant*, *exuberant*; *millenario*: for *millenium*, *millennium*; *Sansone*: for *Sampson*, *Samson*; *tumulto*: for *roit*, *riot*. For *colazione* add the meaning *lunch* (2.22), and for *lesso* the meaning *boiled* (43.2). *Ristretto* and *risultato* are interchanged, and the type is mixed. For *sedurre* add the meaning *fascinate* (22.22). *Sportello* should precede *sposare*.

pleted eighteen lessons, many of which deal exclusively with topics that might well be considered in the latter part of an elementary course, such as augmentatives and diminutives and the ordinal numerals. The line of study as thus planned is also exceedingly monotonous, especially in its block of seven lessons on pronouns followed by a block of twelve lessons on verbs. Even these twelve lessons do not account for all of the irregular verbs, but treatment of the remaining ones is wisely postponed in favor of certain syntactical matters. If similar breaches in the logical order had been made more frequently, the book would have been more successful. Reference order and the practical order of acquisition are incompatible. If the grammatical material is to stand in reference order, then directions for selective study, with exercises, should be given outside the body of the text. If the practical method is to dominate the arrangement, facts should be presented as nearly as possible in the order of their immediate importance to the student, and with sufficient variation to prevent dulling of interest or confusion in memory.

Italian grammatical usage, in matters of form and syntax both, is extremely elastic. The occurrence of two or more parallel forms is frequent, and licence in order and in construction is very wide. The task of the writer of an elementary Italian grammar is thereby rendered peculiarly difficult. He is in danger on the one hand of ignoring forms or constructions which are really in good usage, and on the other of setting before the student a series of options unnecessarily long to learn, and bewildering to apply in writing or in speech. The best guiding principle for a middle course would be, I believe, to present in the text of the grammar only one of the two or more forms or uses (unless it be quite impossible to assign primacy to either), treating such variants as need mention, in footnotes, if the material is arranged in reference order, or in a subsequent portion of the work, if the practical order is followed. Professor Marinoni is in general judicious with regard to the insertion of parallel forms: *elleno* and *cotestui*, however, and a few other equally antiquated words, do not deserve

even the slight prominence he accords them. In the endeavor to avoid dogmatism, he has qualified a great many statements of matters in which usage varies as valid only *generally*, or *usually*, or *as a general rule*. Dogmatism is perhaps not so bad a thing, in an elementary grammar, as Professor Marinoni seems to think. Certainly, in his avoidance of it, he has fallen into the opposite excess: his constant emphasis upon variation in usage tends to suggest the unpleasant and unfair impression that the language is disorganized and flaccid, and the notion that a hit-or-miss method in imitative composition is likely to prove successful. In several cases statements thus qualified might easily have been brought to a satisfactory point of precision: for example, that regarding the use of the grave accent on final syllables (p. ix) and that regarding the plural of nouns in *-co* and *-go* (p. 6).

On the other hand, lack of necessary qualification has produced misleading statements: "The indefinite article in Italian is generally omitted before nouns denoting profession, rank, title, nationality" (p. 10); "The student will easily notice that, except in the case of *s* impure, the tendency with adjectives is to drop the final vowel" (p. 21); "Reckoning by hundreds is not allowed in Italian" (p. 34); "The auxiliary *essere* is used to form the compound tenses of intransitive verbs" (p. 69); "The imperfect indicative expresses in the past two or more actions taking place at the same time" (p. 111).

In several instances grammatical nomenclature is notably misused. *Cui*, in the phrase *di cui*, is called an indirect object (p. 55); the compound tense formed with the present subjunctive of the auxiliary is called the past subjunctive (p. 118). A note at the end of the chapter on relatives gives a reference to the treatment of "the relative *whose* used interrogatively." The compound relative *chi* (= *he who*) is treated in the chapter on interrogatives.

Other statements are ineffective through imprecise wording: "Double consonants are pronounced with double emphasis" (p. viii); "In the genitive case the article is omitted if the name of a country is used instead of an

adjective" (p. 9); "Unlike English, the verb *essere* builds its own compounds" (p. 68).

The book is virtually free from actual misstatements, except in its treatment of pronunciation. Open *e* is said to have the sound of *a* in *care* and open *o* the sound of *o* in *come*; it is implied that intervocalic *s* is always voiced; *casa* is given as affording an example of the voiced *s*; and the voiced *z* is said to be like the English *z* in *zone*.

The only serious omission I have noted is that resulting from the treatment of *che* only as object (p. 59): nothing is said of its use, or that of *che cosa*, as a subject form.

The order of tenses followed in the presentation of verbs is particularly unfortunate: present indicative, present subjunctive, imperfect indicative, future, conditional, preterit, imperfect subjunctive, imperative. This scheme is hard to remember, and regards neither the formal nor the syntactical relations of the several tenses.

The composition exercises are very good,—fresh, sensible, varied, even interesting. Great care is taken, by references and notes, to ensure their translation into idiomatic Italian. Some of them, however, are so full of minute peculiarities which have to be provided for by specific annotation that the main grammatical point at issue is obscured.

The model sentences in Italian constitute the best feature of the book. They too are fresh and interesting, and afford admirable specimens of the living language. They deal, in a simple, idiomatic way, with a great variety of topics,—college doings, social and commercial life, travel, literature, and history. One has the same sort of pleasure in reading them that one gets from the crisp phrasing of good Italian conversation. They suffice to make the book valuable even for those teachers of Italian who may prefer some other grammar for classroom use.

ERNEST H. WILKINS.

Harvard University.

THEODOR FONTANE: *Grete Minde*. Edited with Introduction and Notes by HARVEY W. THAYER. New York: Henry Holt and Company, 1911. xxxi and 184 pp.

The publication of one of Fontane's short stories, *Grete Minde*, will be greeted with much satisfaction by instructors of German. As far as known to the present writer, only one of this author's longer novels, *Vor dem Sturm*, has been edited for use in the class-room in this country, and that in a much abridged and cut-up shape.

Fontane's short stories, as the editor observes in the preface to his edition of *Grete Minde*, "are comparatively simple in style, but at the same time characterized by depth and power." The fact that Fontane's style may appear rather sober, at times, as *e. g.*, in the description of the final catastrophe in *Grete Minde*, and of the events immediately preceding it, does not detract from the effectiveness of the story. Rather, it imparts to the tale the quaint charm of the chronicle style of a past age, and is in keeping with the statement on the title-page *Nach einer altmärkischen Chronik*.

Fontane does, to be sure, lack the passion of K. F. Meyer, but he is also without the sentimentalism of Storm, and an agreeable and virile realism pervades his works. We accordingly find in his novels truthful and instructive descriptions of the life and customs of various classes of people, especially those of his native country of Brandenburg and Prussia. Thus *Grete Minde* presents a picture of the life in a small town of the Altmark at the beginning of the seventeenth century, at a period when, on the eve of the Great War, the religious questions were yet uppermost in the minds of the people. Other interesting chapters are concerned with the puppet-players, the Mayday-festival, and the life in the Arendsee Damenstift. The editor has acquitted himself of his task in an excellent manner, he has even spent some time in Tangermünde and neighboring towns, whereby his historical and topographical notes have gained in value and interest.

The Introduction contains a condensed account of the author's life and works, a brief history of the Mark Brandenburg, and an exposition of the real and legendary stories of Grete Minde, together